

Back Boy STOMP 67

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du la Plage*

*Juin
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BEACH BOYS STOMP - June '88

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Editorial *Editorial*

As we await the release of Brian's solo project with an admixture of anticipation and trepidation (and for aught I know, good vibrations & excitations...), spare a thought for four people whose interest in said album and its reception is only slightly less vested than that of BW himself. For, in a very real sense, the artistic future of the Beach Boys - increasingly moribund these past two years - could receive the coup de grace should Brian Wilson, artist and album, prove an artistic and commercial success of any great magnitude, for Brian will have finally proved beyond doubt what most people with half an ear have known for some 22 years - he really doesn't need the Beach Boys. Maybe it's my congenital ability to think the worst of any given situation, bolstered by a healthy disrespect for the less hirsute members of the Beach Boys, but I have very little trouble imagining at least one band member hoping - subconsciously or otherwise - for Brian's album to bomb and send him scurrying back to the 'safety' of the band...

But I don't think he will, because I'm sure he realises that, whatever happens, as far as the Beach Boys are concerned, he's in a no-win situation. If the album is a smash, it'll be, "Why didn't we get this stuff?..." If it does OK, then the refrain changes to, "We could have done it better", and should the set bomb, the feeling will be, "We told you so..." Heads we win, tails you lose. Such an attitude, however, merely defines the limits of corporate BB mentality. Brian, on the other hand, is already looking towards the second album of his contract and thus, BRIAN WILSON should be viewed (and reviewed) as a limbering-up exercise, much as 15 BIG ONES was for LOVE YOU and ADULT/CHILD. Will it be commercial? Maybe, for Brian can't but help write what Steve Douglas called "great hooks and charms": it comes as naturally as breathing to him. What it will be, my sources, affirm, is the best Brian has to offer - and for more than that, you can't ask.

So where does this leave the Beach Boys? Right where they've been since 1985 - touring the oldies, flogging the back catalogue and entering dubious one-off single deals. There will never be another new studio album, of this I'm sure, because no record company with a scrap of sense will have anything to do with them, as the past two and a half years since the termination of their Caribou deal has shown... and the band certainly don't have the resources, financial or artistic, to record anything on spec. This way to the travelling jukebox.

A happier topic to close on: Happy Birthday to Bruce, 46 on 27th June, and the very best to Brian on his 46th also, 20th June. God bless.

AGD

REVIEW

"BEACH BOYS GEMS" - AN EXPENSIVE HODGEPODGE

Let me tell you right off that this boot, albeit a double-LP set, is not cheap, in fact, it's retailing in the States for almost \$40... And though I'm giving away the conclusion of this review, the album is not, to my mind, worth it. Considering even the handful of worthwhile rare items, and the fact that not everyone has access to all of these tracks, I still conclude that those who could come by the boot probably already have access to the 'good' tracks. If you are a completist, however, my suggestion to avoid this set is null and void, and recognizably falls on deaf ears.

Side One opens with a very brief segment of Dennis describing his hearing "Surfin'" the first time on the radio; it comes from one of the many radio specials, although I wasn't about to track down which one. "It's Not Too Late" and "Wild Situation" follow, but both of these Dennis tracks are available (with additional unreleased Dennis tracks) on the "Bamboo" boot currently circulating (see review, B.B. STOMP #64). "Baseball! (It's Trying To Say)" (from the Beach Boys unreleased ADULT CHILD LP) is next, though it too, is available on the vastly superior ADULT CHILD boot. "I've Got A Friend" comes from the 1972 Luxembourg concert, and has never been of the best sound quality. "You Are So Beautiful" (undated, but somewhere in the broad spectrum between 1975 - 1983), ends Side One, and though available on numerous and varying quality concert tapes, it is presented here from a less-than-outstanding-quality audience tape.

Side Two opens with "My Solution", a very bizarre 1970 Beach Boys track, and one not available, to the best of my knowledge, on other boots. Following are the 1976 Brian Wilson demos: "Mona", "Still I Dream Of It", "Love Is A Woman", and "Airplane", all available in a more complete format on the (currently-available) BRIAN LOVES YOU boot (see review, BB STOMP #64). Then comes a track from Mike's unreleased COUNTRY LOVE LP: "Today I Started Lovin' You Again"; why doesn't someone provide the whole of the FIRST LOVE and COUNTRY LOVE LP's? Actually I know the answer; it's based on the sentiment evident at the Brian Wilson Tribute Concert in 1985 in NYC, in which a participant sang a song entitled "Men's Plea", its chorus being "Kill Mike Love". But lest anyone take me entirely seriously, the song, though real, was a comic piece. "California Girls" live from 1979 (who cares? and why not just buy the "Happy Endings" 45 w/"California Girls" live as the B-side?) ends Side Two.

Side Three opens with very brief interviews of Mike talking about the naming of the Beach Boys, and Brian discussing surfing. Following are four live tracks from 1977-1978: "Everyone's In Love With You" (the version from Mike's COUNTRY LOVE LP would be more interesting). "All This Is That" with an extended instrumental solo by Charles Lloyd, and "Country Pie" (the second of four tracks on this set that I consider worthwhile). Ending the side is "That Same Song" from the NBC-TV Special (also available on the Anaheim '76 boot as well as videos of the Special); "I'm Bugged At My Ol' Man" is listed on the album jacket and record but just doesn't appear.

Side Four starts off with two Brian Wilson productions: "Humpty Dumpty" by Bob & Sheri, and "I Do" by the Castells, both of which are available on other LP's. Television versions (and 60's television quality) of "Little St Nick" (this one runs slow and shouldn't even be here), "Monster Mash", and "Long, Tall Texan" are next and all three are identified as being from the Jack Benny Show. They're not; it's Shindig. "Johnny B. Goode" from an early 60's TV appearance follows, but I can't think of a sound reason why. The two tracks from Brian's 1985 solo appearance to benefit the Malibu Emergency Room, "I'm So Lonely" and "Male Ego", are worthy of inclusion, though why the other rare track, "Da Do Ron Ron", is excluded eludes me. (The other two tracks performed at the benefit by Brian were "California Girls" and "Sloop John B".) "Everybody Wants To Live", again a track from the Beach Boys unreleased ADULT/CHILD LP (and available on the boot of the same name), finishes the set.

As I said before, this is a real mishmash of mostly available material, and except for completists and those who just have no sources for this stuff, it's a waste of plastic and money.

RICK SMITH
DELAWARE

CONVENTION 88

THE TENTH BEACH BOYS CONVENTION

THERE HAS BEEN BOTH A DATE AND VENUE ALTERATION FOR THE 1988 EVENT.

The date is now 24th September 1988 and the venue has now become the 'VISITATION PARISH CENTRE' adjoining 358 Greenford Road, Greenford, Middlesex.

To explain, the date has been changed as it was not possible for Roy to transport the PA equipment on the 10th. The venue we used last year regrettably gave us appalling problems with the stage facilities as some of you probably noticed. As Mike went in search of another more suitable hall he ran into a lot of problems over the 10th. The hall we have now booked has its own PA system but as we have experienced in the past, there is nothing to equal a mixer. So with the details known at present we can pass on the information as follows:

DATE: 24th September 1988

VENUE: 'Visitation Parish Centre' adjoining 358 Greenford Road, Greenford, Middlesex. When Mike found this hall he was informed that it was not hired out, but as in several other instances he discovered that with a small amount of smooth talking anything is possible. This is a purpose built hall for concerts, etc. It is built in the shape of an octagon and has a superb stage - say no more! It also has an air conditioning system. Simply put, it should be our best venue to date.

TICKETS: As in the past these will be issued upon entry. Fortunately, with the exception of a separate bar which may or may not be open during the day, this is a single function building. Tickets are likely to be £5.00 this year but as projected costs are not yet known, this may be altered. Final price will be given in the next issue and will be per person; children in wheelchairs are free. Entry after 4.30 pm is expected to be £2.50.

ENTRY: As in the past the doors open at 11.00 am. Table holders will not be allowed in prior to 10.00. There is no cafeteria on the premises for early arrivals, but sandwiches etc. will be available in the hall itself. If anybody feels they have a problem with entry would they please contact Mike Grant or Roy Gudge before the 24th September.

BADGES: These will be special and worth having BUT there will only be 200 made, so if you would like one of these it's no good signing in on 201!!

TABLES: The tables this year will be individual and measure 4' x 2' and as always are £10.00 each. ANYONE WISHING TO SELL OR TRADE ANYTHING MUST HAVE A TABLE. Applications should be made before 20th September as after this and on the day tables are £15.00 each. Applications should be made to Roy Gudge and please enclose an s.a.e.

TIMETABLE: The basic time is 12 noon through to 6.00 pm but we have yet to finalise this.

LOCATION: We will print a map in Issue 68 and give details for those of you travelling by public transport, as in the past this is good.

APOLOGY: We again apologise for the date change, we normally like to hold this event on the second Saturday in September and we believe this is the first year this has not been so since the venue has been in the London area. Some of you have already asked what will be special about this event and we were very hopeful in late 1987 of actually being able to pull something off. We now believe the group will be on tour in September so that doesn't help our ideas. Many thoughts pass through our minds and we believe nothing is impossible, well, not in thought anyway.

ATTRACTIONS: Apart from the usual raffle, videos etc., we are very pleased to announce that Tony Rivers and friends (or most of them) have agreed to come and perform for us again.

More information in Issue 68, but remember the date is 24th September and the venue is a new one.

ADDRESS FOR TABLES: 33 Frensham Road, Lower Bourne, Farnham, Surrey GU10 3PY.

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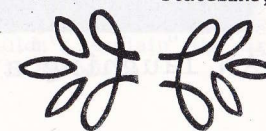
ON THE ROAD IN '88 : BEACH BOYS U.S. DATES

For those of you travelling stateside and as confirmation of how hard the group is still working, Mike Whyers who is BBFUN's UK rep, has kindly supplied us with a list of recent and forthcoming gigs.

Anyone wishing to contact Mike can write to him at:- 17 Broadstone Hall South, South Reddish, Stockport, Cheshire, SK5 7DQ.

Dates are:

Jun 1	Birmingham, AL	Aug 2	Kearny, NJ
Jun 2	Augusta, GA	Aug 4	Clearfield, PA
Jun 3	Louisville, KY	Aug 5	Erie, PA
Jun 4	Memphis, TN	Aug 6 (afternoon)	Indian Lakes, OH
Jun 5 (afternoon)	Charlotte, NC	Aug 6 (evening)	Cleveland, OH (postgame)
Jun 5 (evening)	Richmond, VA	Aug 7 (afternoon)	Ionia, MI
Jun 10 & 11	Cleveland, OH	Aug 7 (evening)	Chicago, IL
(afternoon)		Aug 12	Kansas City, KS
Jun 11 (evening)	Detroit, MI	Aug 13(afternoon)	Jackson, MI
& 12		Aug 13(evening)	Springfield, IL
Jun 16	Springfield, MA	Aug 14(afternoon)	Charlevoix, MI
Jun 17 & 18	Boston, MA	Aug 14(evening)	Wisconsin State Fair
June 19	Groton, CT	Aug 18 &	Long Island, NY
Jun 23	Niagara Falls	Aug 19	
Jun 24	Pittsfield, MA	Aug 20(afternoon)	Buffalo, NY (postgame)
Jun 25	Toronto, Ont.	Aug 20(evening)	Salisbury, MD
Jun 26 (afternoon)	New York, NY (postgame)	Aug 21	Vienna, VA
Jun 26 (evening)	Swansey, NH	Aug 22 &	
Jun 27	Essex Junction, VT	Aug 23	Garden State, NJ
Jun 28	Montreal, Que	Aug 26	Indiana State Fair
Jul 1	Sunbury, PA	Aug 27	Minneapolis, MN
Jul 2 (afternoon)	Stan Hope, PA	Aug 28(afternoon)	Omaha, NE
Jul 2 (evening)	Pittsburgh, PA	Aug 28(evening)	Des Moines, IA
Jul 3	Hershey, PA	Aug 29	Du Quoin, IL
Jul 15	Reno, NV	Sep 1	Cincinnati, OH
Jul 16	Denver, CO	Sep 2	Syracuse, NY
Jul 17	Vail, CO	Sep 3 (afternoon)	Saratoga, NY
Jul 20	Missuola, MI/Great Falls, MT	Sep 3 (evening)	Canfield, OH
Jul 21	Billings, MT/Rapid City, SD	Sep 4	Rochester, NY
Jul 22	Cheyenne, WY	Sep 5 (afternoon)	Atlantic City, NJ
Jul 23 (afternoon)	Yakima, WA	Sep 5 (evening)	Providence, RI
Jul 23 (evening)	Portland, OR (postgame)	Sep 17 &	
Jul 24 (afternoon)	Victoria, BC	Sep 18	Puyallup, WA
Jul 24 (evening)	Vancouver, BC	Sep 24	Sacramento, CA
Jul 26	Lethbridge, Alta.	Sep 25	Concord, CA
Jul 27	Edmonton, Alta.	Oct 19 - 24	Las Vegas, NV
Jul 28	Saskatoon, Sask.	Oct 28 - 30	Stateline, NV
Jul 29	Winnepeg, Man.		
Jul 30 (afternoon)	Minot, ND		
Jul 30 (evening)	Detroit Lakes, MI.		
Jul 31	Rhineand, WI.		





BRIAN laughing at James Crowther's article.

WAS BRIAN THE REAL "DUMB ANGEL"?

To any new subscribers, STOMP must appear at first glance to be a series of laudatory appreciations of the works of B.D. Wilson and an equal number of vicious tirades directed at M. Love and, without trying to belittle anyone else's personal opinion, I must take issue with the Brian/Mike summary. I do not agree with the general consensus of opinion that began with D. Leaf and has continued with AGD that Mike is the "Villain" of the piece, the blame, if blame be the word lies squarely on Brian's shoulders.

To me Brian is, was, ever shall remain the most subtle manipulator of those around him to ever appear in the annals of Rock History. How else can a self confessed "druggie" elicit such a positive reaction from historians (most admittedly either his personal friends or people close to him) when as Rolling Stone so poignantly put it "The Beach Boys artistic reputation will be forever based on unheard music."

Imagine, if you will, the situation the Beach Boys were in. In 1966 - whilst touring Japan doing their collective best to keep their group and therefore Brian in the world's spotlight, their mentor was singlehandedly undoing all their good work back home in L.A.

Dismissing totally his roots and originality in favour of a complete LP of Phil Spector style arrangements (and this in the year of "Aftermath" and "Revolver") Brian set about creating an opportunity for himself to "step outside the group and shine". PET SOUNDS was Brian Wilson not Beach Boys music and Brian's realisation of that fact speedily brought about the destruction of his group. If as has been claimed Brian felt more of a "benefactor than an artist" then his smouldering resentment would have been noticed by his family who upon their return discovered that not only were all the new tracks prepared (not an unusual occurrence) but the majority of the vocal sessions had been completed without them present, (an entirely new and unappealing turnaround).

Thus the usual vocal workouts had been discarded in favour of a new style, Brian the dictator, an attitude surely likely to ruffle the feathers of the lowliest session player let alone a brother or cousin.

PET SOUNDS was released to almost universal critical approval but it was not your standard Beach Boys fare. It was obviously one man's personal vision/hang-up whatever, and the Beach Boys had become session men on their own records. The only reason Brian put the group's name on the cover was to guarantee sales and therefore receive more credit. After all "Guess I'm Dumb" and "Pamela Jean" had died the death as had Brian's "Caroline No". But even dire Beach Boys tracks like "Barbara Ann" hit the top 20.

"Good Vibrations" redeemed the situation somewhat being a fine showcase of group talent. Mike wrote the lyrics, Carl sang the lead, Al played bass, Denny played organ, Bruce did anything he could and Brian oversaw everything as well as playing sundry instruments. Things happily looked like returning to normal.

But then the Beach Boys flew off to Europe and Brian began ingesting more and more chemicals as well as trying to converse with the likes of Parks and Anderle.

SMILE was to be a two pronged attack on the heart of rock's intelligentsia. Till then solipsism had been reserved for Dylan, now it belonged to Brian.

To the outside world tracks that featured "Cows", "Worms", "Vegetables", "Wind Chimes" etc. must have appeared contrary to the "heavy" attitude of Williams and Siegel but in the Sixties obscurity was king so therefore SMILE was surely to be President.

Into this world returned our bewildered boys and having spent months thrilling Europeans with "Papa Oom Mow Mow" they were faced with requests to do animal noises, weird Hawaiian and Indian Chants, non-verbal chorals and occasionally utter a line like "Columnated ruins domino". Surf music it wasn't. How could anyone criticise the band for questioning Brian's judgement? He wouldn't or couldn't "explain" the direction of his new music, he merely kept saying how "important" it all was.

Brian found himself lost in a world where there were no barriers, no rules and no certainties to cling to and it was not surprising that he established professional and moral codes of his own. He was hitting latent mental puberty around 1966 and as with all children he needed to have role models on which to base his actions. Unfortunately for him he had broken the mould and the "adults" he'd surrounded himself with showed none of the necessary moral restrictions, leaving him baffled and bewildered.

In hindsight Mike's vociferous denials of Brian's whims do not appear obstinate but perfectly understandable. I only pray that in future years someone will write a balanced account of those turbulent years. That doesn't subscribe to the view that if you don't pity Brian then you aren't a fan.

Brian was not a "victim" of the band rather he was a "victim" of his inability to adapt to change whether social or mental and therein lies the problem.

He should never have dabbled with drugs but he did and the rest is history - even if it has been re-written in his favour.

God bless you Mike.

JAMES CROWTHER

(Memo to G.P.O. - stand by with the big mail sacks - Cont. Ed.)

-oOo-

"HOW I LEARNED TO LOVE MIKE LOVE"

It has seldom been easy being such an avid fan of the Beach Boys down here in N.Z. ("The Nearest Faraway Place"). 15 years of devotion and I've only ever seen them live once - back in 1978. But in spite of the distances involved I've managed over the years to put together a sizeable collection of several hundred BB records, tapes and videos. But alas still only that one concert appearance.

So when I heard from my good friend Ritchie Pickett (a popular N.Z. artist) that he was doing a TV show the following week with none other than Mike Love himself and would I like to tag along I jumped at the chance. I must confess at this point that if I'd had a choice of Beach Boys I'd like to meet Mike Love would've rated last. But what the heck, I figured after 15 years I deserved to meet at least one of them.

A week later I was on the plane to Wellington with high hopes. Ritchie had told me he was only in the country for 48 hours so I didn't have time to waste. That afternoon and evening at rehearsals - no Mike Love so later that night I trekked off to his hotel room only to find a "do not disturb" sign. I wasn't tempted.

The following day (the day of the TV show) and I'd heard he'd be along for the final dress rehearsal only. And sure enough in walked Mike and girlfriend (what a beauty she is). A quick introduction and before I knew it I was in earnest conversation with them both. I'd had the presence of mind to wear a BB tour shirt and he was intrigued as to how I got hold of one in N.Z. I'd also brought along John Millward's book which he hadn't even seen before. The photos brought great delight to them both especially Rampah (I think I got the name right, she's half Chinese half Tahitian and as I said before a real beauty). Mike read the book carefully making various comments to me about the photos but what did strike me was the way he looked at the shots of Dennis. He took a lot of time and said things like "what a waste of guy". We spoke off and on for a couple of hours and I can't really describe just how friendly he was - absolutely nothing, repeat nothing like I'd imagined him to be. He asked me a lot of questions about N.Z. and my home town and told me about his new house in Pacific Pallisades etc. etc. Apparently his being in N.Z. caused him to miss a couple of concerts which didn't go down well with the rest of the guys even though Brian was going to take his place.

Finally he had to go so a few more autographs, a photo of myself, Mike and Rampah (it didn't turn out too well but I'll still treasure it) and it was all over. I was almost in a state of shock and I've had to do a lot of re-thinking these last few days about Mike Love. I found him a perfect gentleman, funny, handsome and very, very friendly. Believe it or not.

GARY CHAPMAN

CLASSICAL GAS

It pays to read "Radio Times" scrupulously. I came upon an intriguing billing for the evening of Saturday 19th March on BBC Radio 3, that bastion of the classical and highbrow.

A concert given by The Equale Brass at the Pittville Pump Room as part of the 1987 Cheltenham Festival had listed as its concluding item - "Beach Boys arr. Tim Souster 'All Summer Long'".

Contemporary music composer Tim Souster has written, it transpired, a delightful arrangement for brass instruments of five Beach Boys' tunes. The 'All Summer Long' suite comprises "Surfer Girl", "Wouldn't It Be Nice?", "God Only Knows", "Good Vibrations" and "I Get Around". "All Summer Long" as such does not feature, it being the ten minute work's overall title.

Reworking these familiar, well-loved songs as a kind of classical "Stack O' Tracks" made me hear them as it were afresh. Perhaps these melodious arrangements will become repertoire staples for High School Marching Bands (especially in California!) or in British Brass Bands with a young outlook.

In the past the pop and classical music worlds have met with sometimes unhappy results (no names, no pack drill!). However, the Equale Brass's 'All Summer Long' suite works wonderfully well. It's a fine contribution to that quirky branch of modern music which produced Joshua Rifkin's "Baroque Beatles Book" and the Kronos Quartet's interpretations of Hendrix and Bill Haley!

At this performance the Equale Brass comprised John Wallace and John Miller (trumpets), Richard Jenkins (horn), Peter Goodwin (trombone) and John Jenkins (tuba). Tim Souster appears in Terry Hounscome's "New Rock Record" as having worked on the album of "The Hitch Hiker's Guide To The Galaxy", with Wire, and two solo albums "Swit Drinz" and "The Future Is Now".

I do hope you get a chance to hear this noteworthy contribution to things "Wilsonian". As charming in its own unique way as the Harmony Beach charity record.

JOHN DELL

-oOo-

Dear STOMP

Tim Souster stuck very closely to the original arrangements of the songs in "All Summer Long", really just transcribing them for brass instruments, but they sounded very effective with nice little touches such as the use of a piccolo trumpet for the melody of "Wouldn't It Be Nice" (best known for its use in the Beatles' "Penny Lane") and what sounded like a length of garden hosepipe for the theremin's part in "Good Vibrations".

Tim Souster is one of our leading composers of electronic music, and I believe he lives and works in Cambridge. I remember a review he wrote at the end of 1971 for the BBC's magazine The Listener about the SURF'S UP album (in fact I've still got the review) so he's obviously a long-time BB fan. It's a great shame that there's no longer any quality writing about pop/rock music these days - I still miss the excellent articles and reviews written by Richard Williams for Melody Maker in the early '70s, before that paper started its rapid decline to the poor standards it shows today.

Thanks to all at STOMP for the warmth and enthusiasm of your writing, and knowledge of what you're writing about.

BRIAN J PARKER

-oOo-

what the papers said

Brian Wilson

Wilson has been working on his solo album; at Landy's urging, tapes from the Beach Boys' legendary *Smile* sessions are also being prepared for release. Tentatively titled *Love and Mercy*, Wilson's album is slated for release by Sire Records in May; Capitol Records hopes to have a collection of material from *Smile* ready this fall.

Intended as "a teenage symphony to God," more than a dozen tunes were recorded for *Smile* in 1966 and 1967 before Wilson was beset by drug problems, agoraphobia and creative blocks. At least half a dozen *Smile* songs — including "Heroes and Villains," "Cabin Essence" and "Surf's Up" — surfaced on subsequent Beach Boys albums.

Capitol is also launching a major campaign to reissue many other classic albums by the Beach Boys on compact disc. Aside from a series of Beach Boys twofer CDs, a compact-disc version of the epochal 1966 collection *Pet Sounds* is coming out soon in its original mono form, featuring the bonus track "I Rang onto Your Ego."

But clearly the primary focus in Wilson's life right now is his solo work — *Love and Mercy* is intended to affirm his credibility as a contemporary performer. Wilson has spent about a year working on this effort, helped by such diverse collaborators as Jonathan Richman's producer Andy Paley and ELO's Jeff Lynne, who recently co-produced George Harrison's album *Cloud Nine*. And, of course, the omnipresent Dr. Landy, who is credited with co-writing some tunes and is also listed as executive producer on advance promotional tapes.

● Beach Boys with Little Richard

The *Beach Boys* flew into San Francisco with vocals already on tape by *Little Richard* and settled into three weeks at Russian Hill to work on a single titled "Happy Endings." The band is recording the tune for its own Brother label for possible use in a new movie. Band members were working with *Terry Melcher* and *Bruce Johnston* producing. *Steve Douglas* arranged the horns.

HP: Rock and roll was born and bred in America. Why did the Beatles, a British group, rather than an American group, take rock and progress toward an art form?

Jim: I think the Beach Boys tried to do it first. I think there were lots of Beach Boy things on the *Revolver* album. Especially the vocal harmony. Wilson really said a lot in his *Pet Sounds* album. The Beatles hung on to the orchestration more than the Beach Boys did. Wilson never really followed up *Pet Sounds*. He sort of went into voices more.

HP: Are you interested in that sort of large production on records?

Jim: Yes, it's fantastic to have an orchestra under your control and have them make the sounds you hear in your head.

Jimmy Page from *Hit Parader*, December 1968.

Larrabee was also rockin' with *Dan Aykroyd*, making their latest studio album with *Neil Young* producing. *Tony Visconti* assisting. Also in the same studios, *Brian Wilson*, doing it all on his single for "Police Academy 4," called "Let's Go to Heaven in My Car."

Terence hints that, apart from a few commercial tracks as singles fodder, the album could well prove to be quite a weird affair. He refuses to spell out exactly what he means but gives a big clue about what it may sound like when he says that he's listened to the Beach Boys' *Pet Sounds* album every day for the last three months.

"Without that album there would never have been a 'Sgt. Pepper'." It's full of songs which sound weird on the first couple of hearings but start to reveal deeper meanings after a few more listens.

If *Pet Sounds* is his inspiration, the second *D'Arby* album could well be an interesting, innovative set. That's not what the record company will want, but it's the minimum Terence has to do to start gaining the recognition he craves as a "True Artist" — and he knows it.

Terence Trent D'Arby from *NME* 1988.

During 1985, Steve Levine's major project was working on The Beach Boys, strangely an album title which that veteran group had not previously used in over 20 years of recording. Levine is at least ambivalent about his feelings towards the group — it's often forgotten that this LP, despite the shortcomings which were often pinpointed, was the group's most successful original album for many years.

"The whole project was an absolute nightmare from start to finish, and if I'd known it was going to take as long as it did, I wouldn't have done it, because I was driven mad by them. Their legend is big-

ger than they are — the legend is that they're the best singers in the world, but actually, they're among the worst, with the exception of Bruce Johnston and Carl Wilson. Helen Terry and Chris Rainbow, who I worked with on vocals for Culture Club, are 20 times more professional than the Beach Boys. I've actually got the sessions with the Beach Boys on video, and they're horrendous. Carl, on the other hand, has a superb voice which is close to heaven, while Bruce, although he doesn't have the tonal quality, is very good with tuning, pitch and working out harmonies. He's very professional, but not always identifiable, whereas Carl has got magic. Brian Wilson obviously suffered from the drugs in the past, but I think a lot of it's put on. You're talking about someone who's spent his whole life having everyone saying 'Yes' to him. I had a fracas with him over a situation where he did some vocals which were terrible. He came into the control room and asked me what I thought, and after I'd wondered what to do, having gone all that way, I took a deep breath and said 'Brian, you've got to have some singing lessons.' Here's a guy who'd smoked thousands of cigarettes every day, although he had given up by then, and hadn't sung in the studio for three or four years — you have to be in practice. He went absolutely mad, but Dr Landy (Brian's minder for several years) phoned me up and told me it was the best thing I could have done, and that Brian would take the lessons the next day. You

wouldn't have believed the difference — after just one lesson, he was a thousand times better, and the next day, after two lessons, we did all the vocals on *Maybe I Know*, and he just did them one after the other, which was much better. All he needed was a bit of criticism — because everyone panders to him the whole time, he gets lazy.

What Brian did in the Sixties was very good, in fact phenomenal, considering the times, but perhaps if someone else had been given as much time and freedom, they might have come up with something comparable. Not that I'm knocking him, because God Only Knows is my absolute favourite song of all time. On the plus side, I worked with Stevie Wonder, which made the whole thing worthwhile, and I worked in Los Angeles, which is a superb experience and which I loved.

Steve Levine
Interviewed
by John Tobler
Music Week 1986.

Besides taking over as the new owner of 415 Records, producer Sandy Pearlman has been busy at his SF studio, Alpha & Omega, with the Beach Boys stopping by to do some vocal overdubs.



The boys give the thumbs up to a midget cameraman

Mick Jagger was furious after he overheard Beach Boy Mike Love bad-mouth him during a rock awards show in NY. So Mick surprised him onstage, grabbed Mike's shoes (Mike performs barefoot) and tossed 'em into the audience, never to be seen again.

THE LEGENDS OF MALIBU. Surprise! Rather than a full hour of bronzed beefcake and beach bunnies (as expected by the presence of former surfing champ and cartoonish Miller Lite spokesman Corky Carroll as host), this documentary on California's hallowed haven of "hanging 10" is informative and highly entertaining. Footage from the Fifties and Sixties, interviews with the Beach Boys' Bruce Johnston and the real Malibu-ites who inspired countless Frankie and Annette movies, and profiles of Malibu's all-time greatest surfers define the roots of an enduring pop culture. Recommended (*Frontline Video*, 45 min., \$24.95. To order, call toll free 1-800-922-8700) □

RECORD studio techniques like multi-dubbing and vocal stand-ins are tricks I've learned to live with. But here's a feat that floors me.

Who would have guessed that when some of the renowned sounds of the Beach Boys were put on disc, the quintet weren't within miles?

While they were playing to live audiences on far-away

The secret of the Beach Boys' stand-in



BRIAN WILSON

one-night stands, all their voices in harmony were being impersonated by one man back in California.

He is Brian Wilson, former member of the group and now their musical and business brain.

How does he do it?

Tour

With the musical backing already on tape, Brian sings the separate harmonies one at a time, and they are then recorded together for the full group effect.

When the Beach Boys — comprising Wilson's brothers Carl and Dennis, cousin Mike Love, Bruce Johnston

and Al Jardine — tour the world, Brian stays in California.

There, on top of handling business matters, he writes, arranges and performs the multi-dubbing recording miracles which until now have been a secret.

It was cousin Mike now on a Continental tour with the group, who told me: "There have been a couple of records where Brian has done the lot."

"There have also been times when we had half finished a disc and had to leave. Brian finished it himself and spliced the two halves together."

Mike enthused about the Beach Boys' just-released disc, *Breakaway*, which they consider the best thing they've done

since their great critical and commercial success, *Good Vibrations*. "I'd heard the disc and went along with their opinion."

BUT... who was I to congratulate? The Beach Boys or the boy back in California? Said Mike: "Listen to it carefully and you tell me."

I said I'd already given it a critical listen, and thought that whoever had performed it had done a superb job. Mike offered no further comment.

All this leaves a huge question mark about the ethics involved.

Capable

Unlike the Monkees, who, before becoming proficient, had hit discs "ghosted" by other musicians, the Beach Boys have always been capable of producing in public or in the studio a sound of the same high standard as Brian's dubbing job.

Perhaps this accounts for the fact that there was no rancour or sheepishness attached to Mike's revelation. And it occurred to me that the reason Brian's ghost singing had been a secret was simply because it had never occurred to anybody to ask.

Although not interested in becoming a "production factory," there are people he'd like to work with. Brian Wilson is one. "He's been one of my main guys," Lindsey says with enthusiasm. "I like his real experimental period, too. But he seems to want to do a teen/pop album and — to me — if he were to pick up on where 'Wind Chimes' left off, think of himself as more a pop Philip Glass..." the thought trails off.

"I gave him a tape of Laurie Anderson, Peter Gabriel and some of his old stuff — 'Wind Chimes' and some really experimental stuff — I don't think he ever listened to it. He didn't seem to get it. He brought this song over and he said, 'Do this thing like this (begins chunking out a 12-bar rhythm),' so I tried to take something out of that and make it something other than a 12-bar, which it was. And finally, after about three different tries, I came up with something. It's not 'Wind Chimes,' but it could be more atmospheric, like Phil Spector's 'Walking in the Rain,' which would certainly be a step in the right direction. But I have yet to call him."

Lindsey Buckingham
Creem, Sept. 1987.

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BEAT THAT!

FORMER Beach Boys drummer, Rory Blackwell notched up his fifth world record yesterday when he played 405 drums in 32 seconds.

His performance at a holiday park in Dawlish, Devon, smashed the previous record of 400 drums in 58 seconds held by rock star Cozy Powell, and raised thousands for Great Ormond Street Children's Hospital in London.



RECORD: Rory

Rory who? anyone know anything about him, please let us know.

Rating The Rock Ad Hits

Sunkist — You could put together a greatest hits package of Beach Boys covers. "Good Vibrations" for Sun-kist; "Wouldn't It Be Nice" for Lincoln Mercury; "Fun, Fun, Fun" for Southwest Airlines; "Dance, Dance, Dance" for Delco/GM. Well, they always were selling a dream; it's just that now Madison Avenue is picking up the tab. For the Beach Boys, the money's better and the work is easier. Sun-kissed, indeed.

Peter Holsapple's Desert Island Discs:

1. #1 Record — Big Star.
2. *Beach Boys Love You* — The Beach Boys.
3. *Kink Kronikles* — The Kinks.
4. *Legendary Masters* — Jan & Dean.

POSTBAG

Dear STOMP

I just returned from two months in Florida, and I have a snippet I'd like to pass on to you.

I ran into David Lee Roth at the Doll-House III in Fort Lauderdale; He told me over a two hour chat that he thought of having the Beach Boys sing back up in "Just Like Living In Paradise" but didn't because of the way things were with the group at the time, and "I would want a full group effort, (including Brian) not a half assed effort." Imagine how that song would have sounded?

Keep up the good work.

Best

MIKE CLARK

-oOo-

Dear STOMP

I am a fairly new subscriber to your magazine and would like to say how much I enjoy it. I only wish I could have 'signed up' earlier. Should any of your first fifty issues become available again please let me be the first to know. Of particular interest to me was the Roy Gudge article in STOMP 66 as he mentioned my 'other' favourite group The Association. I would, as Mr Gudge said, rate the Association the finest vocal harmony group ever (the Beach Boys come a close second) even if they didn't become quite as big as 'our boys'.

On the subject of Brian Wilson being the finest singer of his day, I am not one for comparisons and it's all a matter of personal opinion anyway but has Mr Gudge heard the Association's Jim Yester sing "Love Affair" or "Barefoot Gentleman", I think he runs Brian close. Anyway thanks for the mention of the group - they don't get many these days.

Thanks again to all those at STOMP for a great read. By the way, do you think you might find room to tell me the lead singers on the PET SOUNDS tracks. I'm sure it's an obvious answer to all you BB experts but I'm learning all the time.

Yours,

JONATHAN FAIR

Glad to oblige Jonathan - all PET SOUNDS lead vocals were handled by Brian except:- "That's Not Me" (Mike), "Sloop John B" (Brian and Mike), "God Only Knows" (Carl), "I Know There's An Answer" (Mike and Brian), "Here Today" (Mike) . - C.W.

-oOo-

Dear STOMP

The magazine is, in a word, brilliant. In fact, it is so good, why not make it a bit bigger??

KEITH BROWN

Well, Keith, there have been many times when we could have made STOMP twice the usual size! But sometimes there is not much happening or perhaps we've had a shortage of contributions and on these occasions we will use backup material that we hold in reserve for that reason - thanks to Mike's "juggling" we usually manage to get things about right. Also more pages would mean higher costs and more time needed to prepare the material - thanks for the compliment though. C.W.

-oOo-

Dear STOMP

There have been many explanations referring to the sad decline over the years of the Beach Boys as a chart topping group. Brian's drug related reclusive antics in the late '60s, bad marketing by Warner Brothers and the rise of the hippy, trogg era.

I would like to add another opinion concerning these matters to the fact that quite simply they should have changed their name after they had stopped writing and recording surf and hot-rod songs. It's easy to say that with hindsight but they did consider it at one time. I remember an interview with Mike Love on the BBC radio documentary saying that while the group had progressed into other areas of the music scene e.g., PET SOUNDS, SMILEY SMILE, Capitol were still promoting them as the No 1 surfing group in the nation.

I may be picking at straws but the Beach Boys singing disco isn't THE BEACH BOYS in word sense. It's a contradiction. If you asked any Wham to Motorhead fan about the Beach Boys the very word would put a picture in their brains of sun, sand and surf and that guy with the high voice. It's a fact that quite a lot of the potential record buying public in this country, and most of the world for that matter, are quite ignorant to what the boys are doing these days. But it might have been a different story if the group had stuck with Carl and the Passions (a much better name in my opinion anyway), or any other name that people of today could relate to. We know surf music was appreciated in places where the nearest thing to a wave was an oil spill. The music was new and the clean cut image was in and so the Beach Boys would have made it anyway with any name because they were the best. Surfin' USA by Carl and the Passions sounds OK, doesn't it? So does Funky Pretty by Carl and the Passions and so on.

The name of a group is very important especially these days because of its 'Customer Impact', to coin a business phrase. I hope some of you would agree that the simple answer is often the right one and I'm certain that if the band did change their name at the right time (PET SOUNDS, possibly) they would be in a better position today.

CHRIS GLEESON

-oOo-

Dear STOMP

Unfortunately, almost all of the information I gave you recently has changed since you went to press. Brian's album is now scheduled for July 12th, and the first single is set for June 28th.

The PET SOUNDS CD has been pushed back until this fall (October 14th is a date I've heard) and the entire Capitol catalogue is in limbo at the moment.

The SMILE situation is not better or worse. It's still only in the talking stages, so let's not give too much lip service to it right now. Let's revel in Brian's upcoming record and enjoy it without distractions from the past.

I got a look at Dominic Priore's "Dumb Angel" Gazzette SMILE issue, and I can easily say that it's the best single issue of a fanzine that's ever been published. In fact, it's better than most books on the Beach Boys. He's done an incredible job of gathering material for the issue, and it's the kind of thing that all collectors will have to have. More than being a collector's item, it puts the SMILE era in perspective better than anything in print today. So encourage your readers to get it, because regardless of what it costs, it's worth ten times the price.

Regarding the April '88 issue of STOMP, I have to tell you that I found it a little confusing. When you reprint articles, you've got to put dates and sources nearby so that the reader can understand the context of older clippings. Your juxtaposing current items with stuff from '76 and '85 and '87 really threw me. What really bothered me is that in reprinting "The Essential Beach Boys" article that Peter and I did, you don't explain when or where it was published.

Otherwise, no complaints. It's always great to see how you're reacting to the impending musical release. We're all a little itchy to get it in our hands, but July 12th isn't that far away.

Sincerely

DAVID LEAF

Sorry if many of you were confused by Pages 6 and 7 of STOMP 66.

On Page 6 the picture of Brian was taken from a 1966 Billboard advert for his solo single "Caroline No". The top cutting was from L.A. Style 1988, bottom clip from Rolling Stone - August 1987, as was the picture on Page 7. The left hand column on Page 7 was from Crawdaddy 1976. Top right hand from Rolling Stone - November 1976, and bottom from Musician 1985. All the articles were relating to Brian Wilson solo as the Page 6 picture caption said, which I thought was obvious to STOMP readers. Wrong again.

For anyone else who missed reading Page 2, the Essential Beach Boys article was re-printed by permission from R.P.M. magazine from Oct/Nov 1985.

MIKE GRANT

-oOo-

Dear STOMP

The ultimate in BB trivia! "Cool Cool Water" was used as the intro music for an Open University TV programme on the biological action of drinking on the 12th May '88 at 11.45pm. It's great to know, however obscurely, that someone somewhere is enlightened on such marvellous and underrated music.

Yours

JULIAN GOLD

Also in the area of trivia, Julian, I recently checked with Messrs Lever Bros about the identity of the group doing a very creditable impression of B Wilson & Co's "Wipeout" in their new Surf ad campaign. It sounds pretty authentic but unfortunately in my investigation I couldn't get past a spokesbimbo who insisted it was really the Fat Boys taking off the Beach Boys! If anyone knows the true identity of said vocalists please let us know. C.W.

-oOo-

Dear STOMP

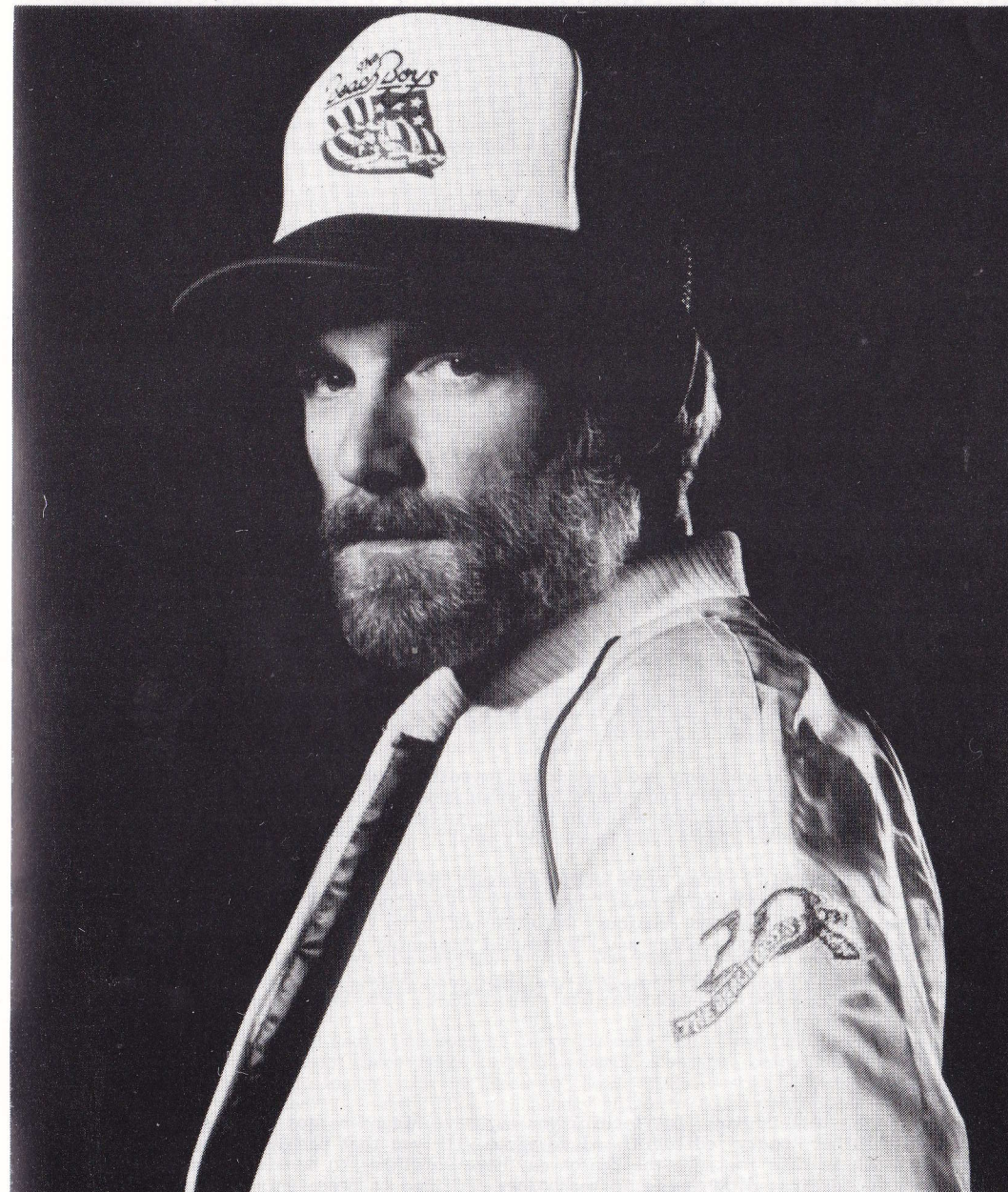
May I take this opportunity in saying what a great job you are doing producing this very informative magazine. I joined Beach Boys STOMP two years ago and after many years of not knowing what was going on with the band, it all came as rather a big surprise to discover that there were a few people who were actually out there producing such a good magazine, and making one hell of an effort in the process to keep all us B.Boy-nuts so happy and well informed.

In fact I feel a lot closer to the band these days all thanks to you.

I just got into the band and their music way back in 1972 but if I'm to be honest with you the bug didn't really bite until the middle of '75 when out of idle curiosity, yes, idle curiosity of wanting to know a little more about the Beach Boys I fell for the bait by buying NME with the story by Nick Kent. That was it. The bug well and truly bit me and my world hasn't been the same since.

Anyway, keep up the good work, this magazine is a drug I definitely can't do without.

A RAWLINGS



MIKE LOVE



Dear STOMP

To CD or not CD, that is the question! After reading Simon Hardy's contribution in issue 65 I drafted a letter complaining about the fact he didn't like CD, full stop, then I thought 'what the hell' it's only his opinion.

However, Chris White's editorial in issue 66 has again aroused my argument cells, so this time I won't let the matter pass.

Speaking personally, it had got beyond a joke regarding buying vinyl albums as I was forever finding faults in the pressings. I may have been unlucky but the 'snap crackle and pop' gremlins used to work overtime on my purchases. I was actually becoming nervous about buying anything vinyl, especially as I have learned that the only virgin vinyl used in record manufacture goes into classical music.. Rock, pop, etc., is mainly remilled from melted down rejects.

So when a chance came to own a gadget that reproduces music without blemishes and crystal clear into the bargain, I jumped at the chance. I can honestly say it's the best thing of this sort I've ever invested in. My waning interest in music returned. I've got rid of all the albums I had where there is a CD replacement. (I'm not that sentimental although I have still got my mono SGT. PEPPER - not for sale!)

The possibility for the Beach Boys catalogue being released on CD has improved my interest in this group because I firmly believe it can enhance the sound of even the old classics we all love and regard as untouchable. At least I can say that I'm looking forward to 'new' BB product - albeit old stuff.

Incidentally Chris, it doesn't matter whether a track has been digitally recorded originally or not with CD, take a listen to early Beatles to see what I mean, George Martin said that not me. If the master tape is good as well as the musicianship, the sound will be good.

The trouble is most people don't like change. The arguments about 78's and 45's in the 1950's, stereo and mono in the '60s is exactly the same as vinyl vs CD in this decade. We'll probably have a DAT v CD in the '90s.

Oh by the way for all you lazy sods out there (myself included), what could be better than listening to PET SOUNDS from start to finish knowing that not only will you get a sound surpassing anything you've heard before, but you won't have to get off your behind to flip over to Side 2 'cos there ain't any!

Finally, Graham Wood, I do so agree with you about The Dukes of Stratosphere. Needless to say I have this on CD and I never tire of it. I really believe that if Brian Wilson had written "Pale and Precious" we would put it up there with all the usual of his classics. As the pop comics say, "Essential listening".

Well, Mike, Chris, Roy et al, I know it's not specifically about the 'Boys' but STOMP made me do it!

Yours faithfully

MARK STEPHENS

An interesting letter, Mark, but I think you may have misunderstood the gist of my admittedly rather 'picky' editorial. I do agree with you that people are resistant to change though in this instance the reason may have something to do with financial outlay. I for one am fascinated by change in technology provided it represents a logical advancement which the compact disc system certainly seems to. (The one area of change I do disapprove of though is the intrusion of the American language into our own, like 'period' instead of 'full stop' (he said snidely) or 'fall' instead of 'autumn' - are you listening AGD? Oh, the power of the co-editor's pen!) No, the bottom line (oops!) of my observation was, just how close is the DAT format and how serious a threat is it to CD in the foreseeable future - the '90s you refer to, Mark start in about eighteen months time. Being able to record on a DAT cassette is an obvious attraction but, then again, tape is always a vulnerable medium and is prone to misbehaviour.

Now, much as I wouldn't want to argue with George Martin I'm afraid I'm going to have to - perhaps he was misquoted or maybe his comment was taken out of context. The fact is that any analogue recording system (which in most cases means good old-fashioned ferrous oxide tape) is inferior to a digital one and no matter how carefully the original signal is transferred to the new format, which samples about 20,000 times per second, you end up with a perfect copy of that original tape recording but not necessarily the original sound. Now, whether you or I could tell the difference is another matter - probably not, but that's the theory anyway. Rest assured, Mark, I'm saving my pennies for a CD system - I just hope that by the time I can afford one, the discs will be something more like LP prices - 32 shillings aren't they?

Any further comments on this matter should please be sent to Hi Fi Weekly!

CHRIS WHITE

Dear STOMP

After reading the comments of some STOMP readers and listening to people in general in their attitude towards Beach Boys music, it amazes me that they view the Beach Boys simply as an ageing Rock Group who only thrash out catchy beats and well known tunes such as "Barbara Ann", "Help Me Rhonda" and "California Girls".

Admittedly, these are some of their best known tracks and certainly get the adrenalin going at their fabulous concerts but I wonder how much recognition or appreciation is given to the countless love songs and ballads they have produced over the past 27 years (almost!) - and I'm not referring to "God Only Knows" and "Surfer Girl".

With a collection of over 30 albums spanning these years it is refreshing to pick out some of the seemingly unnoticed classics that I'm sure if they were written and recorded by other groups would probably rush to the top of the charts.

During the Heyday of the Beach Boys' chart success it is understandable why ballads as such, were not promoted ahead of other excellent songs such as "Wouldn't It Be Nice", "Good Vibrations" and "Heroes And Villains" etc., but now that there is no longer the need to compete with beat-bashing groups such as the Stones, the Kinks and the Beatles etc., I feel it is time that these songs should be brought out of the obscurity closet and promoted to an audience more receptive to melodic music.

Most of these tracks are on albums such as PET SOUNDS, SO TOUGH, SUNFLOWER, KEEPIN' THE SUMMER ALIVE, SURF'S UP and BEACH BOYS (1985) which were not all exactly commercial or critically great successes and due to this fact are publicly unknown.

Although we seem to have a seemingly unending supply of compilation albums which, let's face it are the best sellers, i.e. GOLDEN GREATS, BEST OF (83) and ENDLESS SUMMER, dare I suggest yet another - THE BEACH BOYS LOVE SONGS.

Although I don't want to give the impression that the Boys should aim at the same market as Des O'Connor, Perry Como and Frank Sinatra, I feel a slower paced album will help a wider audience appreciate what great singers and composers the Beach Boys are.

With popular features on Radio One such as Simon Bates's "Our Tune" and Gary Davies's "Sloppy Bit" I have yet in three years to hear a Beach Boys song being requested. Obviously the promoted singles such as "Rock 'n' Roll To The Rescue", "Getcha Back" and "It's OK" (promoted?!! - Cont. Ed.) are hardly going to touch the hearts of young couples in love, but other beautiful compositions that they may not have even heard might well do the trick. Here are a few suggestions:

- | | |
|------------------------------|---|
| 1. Forever (1972) | 6. Disney Girls (1972) |
| 2. Till I Die (1972) | 7. You Still Believe In Me (1966) |
| 3. Oh Darlin (1980) | 8. Don't Talk (Put Your Head On My Shoulder) (1966) |
| 4. Crack At Your Love (1985) | 9. Our Sweet Love (1972) |
| 5. Cuddle Up (1972) | 10. Endless Harmony (1980) |

I really like the Rock and Roll numbers also but I felt that there was a need to remind people of these great tunes and the suggestion that others should hear them, so Spread the Word! Thanks.

IAN FEENEY

ADVERTS

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Up to 50 words : £2.00

Addresses are free but the Editor's decision is final.

FRIENDS: First issue of this new collectors magazine for Beach Boys fans is due this summer. Includes items for sale and items wanted sections, a pen pal list and competitions. Please send SAE for details to Lynn Mason, 47 Belfield Road, Etwell, Derby DE6 6JL or Julia James, 2 Wheatfield Avenue, Bath Road, Worcester WR5 3HA.

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CALIFORNIA MUSIC MAGAZINE, "THE MUSIC OF THE BEACH", 2 Kentwell Avenue, Concord 2137, N.S.W., Australia. Issue 72 is NOW AVAILABLE. Includes: BACK TO THE BEACH story, discography and review; SAM ARKOFF: AT THE STOMP; THE REVELS: THE TONY HILDER STORY: IMPACT and WESTCO RECORD discographies; CBS (AUSTRALIA) DISCOGRAPHY and SVEN LIBAEK PRODUCTIONS: A GUIDE TO JAN & DEAN COMPILATIONS: SURF & TURF RECORDS STORY: THE DOT RECORD SURFARIS: SURF MUSIC DOWNUNDER - THE NEW WAVE 1976 - 86 and more. \$7 US per copy.

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BACK ISSUES AVAILABLE: 53, 55, 57, 58, 59, 62, 63, 64, 65, 66. £1.50 per copy. Overseas add 50p per copy.

NEWS

And the name of the game is - hurry up and wait. Almost as soon as we'd mailed out the (belated) last issue of STOMP, new release dates came our way, as follows. BRIAN WILSON (still the title last time we heard) will be out in the US 12th July, preceeded on 28th June by a single, "Love & Mercy". The 45 will hopefully have a non-album B side, as yet undecided, and a sneak preview of the A side reveals it to be quint-essentially Brian in all departments, with harmonies no-one would have thought possible a few years ago. A caveat, however - time has passed and anyone expecting sixties-type vocals will have some adjusting to do... An even sneakier preview of the Album confirms it to be Brian's best work, for many years. "Melt Away" and "Rio Grande" are early favourites to become future Brian Wilson 'classics'.

Meantime, the PET SOUNDS CD has also been shoved back: WAAAYYYY back to October (1988, one hopes) and the rest of the Capitol catalogue is on hold. SMILE is similarly in stasis.

The Beach Boys "Kokomo" single - from the Tom Cruise film "Cocktail" - is set for an August release on Elektra. The band are touring this summer from 15th May to 5th November and are reportedly sounding great, having rehearsed for four days or so at Al's barn. Included in this year's live set are the following 'new' songs: "Wendy", "Hushabye", "This Whole World", "Forever" (apparently as a replacement for "Heaven"), "Caroline No", "Sail On Sailor", "Do You Wanna Dance?" and "All Summer Long". Currently absent from the touring group is Bobby Figueroa, and for at least one gig his place was taken by John Stamos.

Brian recently did a small cameo on US TV as a history teacher in "The New Leave It To Beaver" show, looking pretty good, or so the reports go. Also on the video front, Stylus have brought out a Sixties Mix video which includes "Fun, Fun, Fun" and "Help Me Rhonda", as well as "The Little Ol' Lady From Pasadena" by some legendary surf duo, name of Jan & Dean.

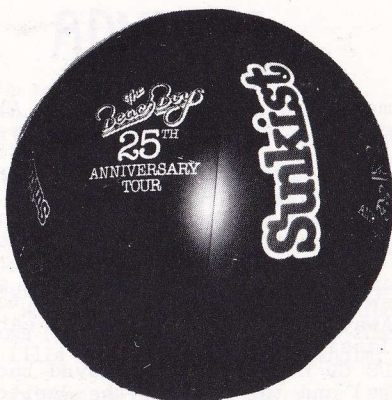
Beach movie fans - the Annette Funicello, Frankie Avalon film "Back To The Beach" is now available in the UK on video. A new Jan & Dean version of Brian's "Catch A Wave" produced by Gary Usher is included in the film but not on the soundtrack album. It's a fun film worth hiring. The Jesus and Mary Chain have a version of "Surfin' USA" on their LP BARBED WIRE KISSES.

Hitting the US top 10 album lists recently was the "Good Morning Vietnam" soundtrack, which includes "I Get Around" and "The Warmth Of The Sun". Yup, filler.

Cockup Corner: last time out, we got the Elton John song featuring Carl & Bruce just a little bit mistitled; it's not "When Brian Sings", but rather "Since God Invented Girls" (close), and features Adrian Baker alongside the Inglewood Duo.

The Westwood One Radio Network is to broadcast a 3-hour special "The Beach Boys' Summer Beach Party", hosted by Dick Bartley on 250 stations in the US and on Radio Free Europe on the weekend of 4th July. Many Beach Boys fans have been interviewed for the programme.

LATE NEWS..... The final choice of cuts for Brian's album looks like being: "Love & Mercy", "Walkin' The Line", "Melt Away", "Baby, Let Your Hair Grow Long", "Little Children", "One For The Boys", "There's So Many", "Night Time", "Let It Shine", "Meet Me In My Dreams Tonight", and "Rio Grande". There is also talk of a solo concert tour while a little number entitled "He Couldn't Get His Poor Old Body To Move" (a non-album track) is a possible 'B' side, as is "Let's Do It Again".



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